

Stefan Arteni

Miorița
or
Mioritically Man Dwells

(English and Romanian versions)



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Stefan Arteni (b 1947), Mioritic Triptych

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Hora from Frumușica, Cucuteni culture, Piatra-Neamț Museum
<http://dan.romascanu.net/wp-content/uploads/2011/04/Hora-at-Frumusica.jpg>

Stefan Arteni

Miorița or Mioritically Man Dwells.

Motto.

“a lament of all the pines and wellsprings on the Carpathian mountains”.

Mihai Eminescu

The phrase “mioritically man dwells” names that which constitutes the framework grounding Romanian Beingness. The phrase is a play with words inspired by Heidegger’s titling a late essay “...*Poetically Man Dwells...*” Is it possible to bring this framework before our mind’s eye?

Let us heed the words of Petru Ursache:

“...Gh. I. Brătianu ...was saying that, to the eyes of a modern researcher, Romanian history may appear as both a ‘legend’ and a ‘miracle’. Lucian Blaga was reworking material of rural and preliterate origin, guided by the tenets of a new field that appeared very promising during the pre-war decades, that is philosophy of culture. The ploughman and the shepherd were not familiar with strict spatial boundaries or with a chronological direction. The individual was living within spiritual borders, within the horizon of myth and according to cosmic rhythms. What had to be taken into account were the knowledge of rich grazing fields, gift of a divine power, the day propitious for cutting the first furrow into the soil with the ploughshare...Real time, daily events, armed conflicts, regardless of their acuity, seemed to him opaque, without significance, for the individual allowed himself a personal and different level of beingness. The carpathic and mioritic man ‘passed them by’, not unlike the shepherd caught in his everlasting transhumance ruled by the rotation of seasons; he was unmindful of them for he looked in a different direction, in the manner of the ploughman who was primarily concerned with the movement of the stars. This explains why the ploughman and the shepherd, congeneric brethren, had moved the entire village inventory to the skies above, beginning with the *way* (the road) and continuing with the *carts* (large and small), *the horse, the bull, the hen, the pair of scales*, and so forth.”

Petru Ursache continues:

“ Regarding the spiritualization of the Romanian dimension of beingness in space and time, Lucian Blaga and Gheorghe I. Brătianu will be joined by Mircea Eliade. Concerning the material field of tradition, it has already been ascertained that the premises of this thought favorable to spiritualization may be located in the carpatho-mioritic cultural apriori. The first two [authors] are united by differentiation, that is by the way of revaluating the cultural document: for the author of *Poems of Light*, myth represents a pretext for reaching for and being situated in the transcendent, after light had poured forth; for Gheorghe I. Brătianu, it represents a modality of opening toward the mundane, of chronologically situating strictly human events, on condition that the moral law, whose foundations are to be found in the remote Precucuteni prehistory, would be respected. The ‘boycott’ [of history], a term used by Blaga in an absolute and

limiting way, may be rather understood as a withdrawal (Mircea Eliade), as pausing and prudence". (1)

In the passages cited, Petru Ursache hearkens back to the dawn of an agro-pastoral culture whose homeland was the Carpatho–Danubian–Pontic area. Ursache's densely poetic thinking celebrates the culture's identifying feature: a mutual attunement of man and cosmic rhythms.

Every community is guided by some worldview and is placed thereby in a definite relation to the whole and also to itself. It follows that man must ever be grounded on some structure of convictions and of order. Hence, human beings are within a culture and with culture before all else. The concept of cultural mioritic space plays a major role in Lucian Blaga's thought. Space (Lucian Blaga), cultural model (Roy Goodwin D'Andrade), semiosphere (Yuri Lotman): these terms may be used interchangeably, although their connotations may be slightly different.

Under what circumstances does culture arise?

The tools of evolutionary game theory may elucidate the emergence of cultures and, of course, the emergence and spreading of rules and conventions. "Evolutionary" does not necessarily presume natural selection in the biological sense. According to Jenna Bednar and Scott Page, evolutionary models assume that participants, or people, may make errors, "that players do not know all the rules and that rules may change, that participants may play multiple games simultaneously and use separate strategies in each, or that they choose the same strategies for distinct games. Interaction dynamics may cause local conventions to emerge". Evolution can slow down and approach an equilibrium. Bednar and Page describe their aim and findings in a few words: "The hallmarks of cultural behavior include consistency within and across individuals, variance between populations, behavioral stickiness, and possibly suboptimal performance ...we build a formal framework within which these behavioral attributes emerge from the interactions of purposive agents... Our analysis combines agent-based techniques and mathematics, enabling us to explore dynamics and to prove when the behaviors produced by the agents are equilibria. Our results provide game theoretic foundations for cultural diversity and agent-based support for how cultural behavior might emerge." (2) Similar analysis has been done also on graphical communication and conventions. Conventions constitute higher order cognitions (3). "Conventions are grounded in repetitions, and they trigger entire chains of future repetitions", writes Hartmut Winkler. "The notion of repetition contains the entire problem: it combines the idea of linear progression (as it is presumed by the notion of an act) with the idea of a cyclical return. Both ideas, initially, contradict one another. Repetition, however, is inconceivable without this contradiction. Even more: it can easily be seen as the model or concept for this contradiction. Repetition...contains a moment of identity or similarity; otherwise, it could not be recognized as such in the whirl of events. At the same time, it also contains a moment of difference in that it always combines self-contained/heterogeneous events." (4)

It is also important to notice that in all these cases, the resulting whole is greater than the sum of the parts; in other words, complexity emerges. Complex does not mean complicated; it means that very simple rules can generate outcomes that could not be predicted by just looking at the parts by themselves, the result being unproportional to the original input.

According to Daniel Nettle, preexisting behaviors receive a secondary function through exaptation and ritualization. "Cultural ritualization is required to establish sequences of behavioural patterns in humans", observes I. Eibl-Eibesfeldt. Ritualization increases impact through the use of repetition, high intensity, strong contrasts, alerting signals, and stereotypy in basic units. Frits Staal contends that *ritual action* is performed for its own sake, that it constitutes its own goal. (5) The way of doing consists in correct ritual procedures and in observing all the particular rules - instruction in the faultless execution of rules was part of a tradition transmitted from one generation to the next.

As earmarks of the essence of all cultural models we should have inscribed the subtitle: conventions, rules, constraints. Cultural activity is framed by objective interlocking structures of constraint imposed by geography, technology, economics, and so forth. Choices are situated within constraints. But those restrictions can also make an activity more appealing: a master painter is better able to work within the constraints of a specific iconography and style. In times past, art did not mean the current, narrow concept. It was neither the mere achievement of an individual nor something made for the entertainment of the many. It is sufficient to mention the 4th millennium BC Cucutenian Hora from Frumușica, Pârvu Mutu's Horas from Aninoasa which were painted in the 17th century, and the early 19th century Hora from Olari-Covrești painted by Ilie zogrographer from Teiuș, at a time when mioritic-Byzantine church painting in Oltenia had a mini-Renaissance.

The fact is that everyone approaches the data carrying in his/her mind an unavoidable blind spot, as Heinz von Foerster and Niklas Luhmann have taught us. Consequently, all tendentious commentaries, both the derisive comments about Blaga's mioritic space and the occasional assertions describing Romanian culture as second-rate, should be taken with a pinch of salt. To paraphrase von Foerster, the authors of such comments "do not understand that they do not understand." The heterarchical network of cultural contextures (6) requires a willingness to move freely between different and often incommensurable perspectives which have to be understood on their own terms. For that reason, a view of the mioritic cultural contexture -- devoid of current superficialities, such as "new communism", "cultural and historical correctness" or "global village" -- should reflect an emic dimension.

Miorita comes out of a tradition of oral poetry composed, memorized and transmitted as a ritual since time immemorial - the poem as a ritual speech event. We must dare to try anew to hear what is said poetically, the spoken and the

unspoken. A culture consists of the mental structures and framework of ideas that people internalize and use. Such structures tend to be inexplicit and tacit, countless things are essentially latent, much will be inferred (7). A culture is the invisible net which enfolds a world and encompasses human beings. Players come and go - some more tragically than others -, but the game lives on, unending and unsullied in its possibilities to tease, to thrill and to redeem. Then, the marvelous occurs, which is the crown, the masterpiece, Miorița.

What was the lot that befell mioritic man during the 20th century? A systematic elitocide and culturocide perpetrated by internationalist marxist-leninists demolished the more or less stable mioritic world. All that was left was a palimpsest of ruins. Globalization is now attempting to erase even the ruins.

Notes:

(1) Petru Ursache, *Țăranul român – fișă de evidență*, Contemporanul, anul XXII, nr 4 (709), Aprilie 2011, p.34

(2) Jenna Bednar, Scott Page, *Can Game(s) Theory Explain Culture? The Emergence of Cultural Behavior within Multiple Games*, Rationality and Society, Vol. 19, No. 1, pp. 65-97, 2007, available at SSRN:

<http://ssrn.com/abstract=1138344>;

Jenna Bednar, Aaron Bramson, Andrea Jones-Rooy, Scott Page, *Conformity, Consistency, and Cultural Heterogeneity*

<http://groups.csail.mit.edu/belief-dynamics/MURI/papers07/Pagedblcoord14.pdf>

(3) Nicolas Fay, Simon Garrod, Tracy MacLeod, John Lee, John Oberlander, *Design, Adaptation and Convention: The Emergence of Higher Order Graphical Representations*

<http://www.cogsci.northwestern.edu/cogsci2004/papers/paper513.pdf> ;

Nicolas Fay, Simon Garrod and Leo Roberts, *The fitness and functionality of culturally evolved communication systems*

<http://rstb.royalsocietypublishing.org/content/363/1509/3553.full.pdf>

(4) Hartmut Winkler, *Discourses, Schemata, Technology, Monuments: Outline for a Theory of Cultural Continuity*, translated by Geoffrey Winthrop-Young and Michael Wutz http://homepages.uni-paderborn.de/winkler/modell_e.html ;

Stefan Arteni, *Writing Systems, Art, Communication - 3*

<http://www.scribd.com/doc/34988821/StefanArteni-WritingSystems-Art-Communication-3>

(5) "I have suggested in *Rules without Meaning* (1990, paper 1993) and elsewhere that ritual is governed by syntactic rules and that the power of some of these rules lies in their recursiveness. A recursive rule is a rule that applies to itself." Frits Staal, *The Thai Royal Cremation and the Recursiveness of Ritual*

<http://www.ias.nl/iasn/10/Regional/10CDIA12.html>

(6) 'Contexture' means a whole assembled and interconnected by weaving together, an interwoven network.

(7) Roy Goodwin D'Andrade, *The Cultural Part of Cognition*

http://people.ucsc.edu/~gwells/Files/Courses_Folder/ED%20261%20Papers/D'Andrade%20Cultural%20Part%20of%20Cognition.pdf



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730 http://www.rri.ro/images/rt-170507_1.jpg



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730 <http://www.panoramio.com/photo/38721298>



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730
<http://v16.lscache5.c.bigcache.googleapis.com/static.panoramio.com/photos/original/38721314.jpg>



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers,
17th century, remodeled in 1722-1730
<http://www.panoramio.com/user/2237975>



Details, Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea
zographers, 17th century, remodeled in 1722-1730,
photos <http://povesteazilei.blogspot.com/2010/12/hora-de-la-aninoasa.html>



Olari-Covrești church, built in 1826, painted by "Ilie zugrav ot Teiuș",
photos <http://www.flickr.com/photos/norida/3624677194/in/photostream/>



Lăicer, National Village Museum Dimitrie Gusti, Bucharest



Nicolae Tonitza (1886 – 1940)

Ștefan Arteni
Miorița sau Mioritic Sălășluiește Omul.

Motto.

„suspîn al brazilor și al izvoarelor de pe Carpați”.
Mihai Eminescu

Expresia „mioritic sălășluiește omul” invocă temelia ființării românești. Este vorba de un joc cu cuvintele, inspirat de Heidegger intitulând un eseu târziu *“Omul sălășluiește în chip poetic”*. Oare ar putea fi cercetat din nou temeiul strămoșesc, cu ochii minții?

Să citim cu atenție cuvintele lui Petru Ursache:

“...Gh. I. Brătianu...spunea că istoria românilor pare, în ochii cercetătorului din epoca modernă, ‘o legendă’ și ‘un miracol’. Lucian Blaga prelucra materialul de proveniență rurală și prealfabetă în acord cu datele filosofiei culturii, disciplină nouă și de perspectivă în deceniile interbelice. Plugarul și păstorul nu cunoșteau delimitări stricte de natura spațială ori în direcție cronologică. Individul își ducea traiul între granițe spiritualizate, în ritmuri cosmice și sub ‘zăriștea mitului’. Important era să cunoască unde sunt pășunile bogate și dăruite de o putere divină, la ce zi fastă să așeze plugul în brazdă...Timpul concret, evenimentele cotidiene, înfruntările armate, indiferent de acuitatea lor, i se înfățișau într-o manieră opacizată, fără semnificație, pentru că individul își îngăduia să se situeze la un nivel diferit și propriu de ființare. Omul carpatic și mioritic ‘trecea’ pe lângă ele asemenea păstorului în veșnică transhumanță, stăpînit de rotirea anotimpurilor; nu le lua în seamă pentru că avea privirea ațintită în altă direcție, asemenea plugarului, preocupat prioritar de mișcarea stelelor. Așa se explică faptul ca păstorul și agricultorul, cei doi frați congeneri, au transferat sus, pe boltă, întregul inventar sătesc, începînd cu *calea* (drumul) și continuînd cu *carul* (mic, mare), *calul*, *taurul*, *cloșca*, *balanța*, etc.”

Petru Ursache continuă:

“Lui Lucian Blaga și lui Gheorghe I. Brătianu li se alătură Mircea Eliade, în ce privește spiritualizarea dimensiunii românești a ființării în spațiu și în timp. S-a putut constata deja, pe terenul material al tradiției, că premisele acestei gândiri, în favoarea spiritualizării, se află în apriorismul cultural carpato-mioritic. Primii doi se unesc prin diferențiere, adică prin modul în care valorifică documentul cultural: pentru autorul Poemelor luminii, mitul reprezintă un pretext de ajungere și de situare în transcendent, după ce lumina a fost revărsată; pentru Gheorghe I. Brătianu, este o modalitate de deschidere spre mundan, de situare în cronologie a evenimentelor strict omenești, cu condiția să fie respectată legea morală, care își are temeiul în îndepărtata preistorie precucuteniană. Prin ‘boicot’, termen prea categoric și limitativ la Blaga, se subînțelege mai curînd retragere (Mircea Eliade), așteptare și prudență.” (1)

În pasajele citate, Petru Ursache pare a zugrăvi zorii unei culturi agro-pastorale al cărei ținut de baștină era aria Carpato-Danubiano-Pontică. Gândirea dens poetică a lui Ursache pune în lumină însușirea specifică acestei culturi: acordul mutual între om și ritmurile cosmice.

Orice comunitate este călăuzită de o viziune despre lume și se află astfel plasată într-o relație definită cu întregul și, deasemenea, cu sine. Aceasta înseamnă că omul trebuie întotdeauna să fie înrădăcinat într-o structură a convingerilor și a ordinii. Asadar, înainte de toate, omul se află în cultură și este purtător de cultură. Conceptul spațiului cultural mioritic joacă un rol deosebit în gândirea lui Lucian Blaga. Spațiu (Lucian Blaga), model cultural (Roy Goodwin D'Andrade), semiosferă (Yuri Lotman): putem folosi oricare dintre acești termeni, deși conotațiile respective sunt întrucâtva diferite.

Care ar fi circumstanțele plasmuirii unei culturi?

Teoria jocurilor evoluționare poate elucida formarea culturilor și, desigur, formarea și răspândirea regulilor și a convențiilor. 'Evoluționar' nu se referă în mod necesar la selecția naturală în sensul biologic. După Jenna Bednar și Scott Page, modelele evoluționare presupun că participanții, ființele umane, pot face greșeli, "că jucătorii nu cunosc toate regulile și că regulile se pot schimba, că participanții pot juca mai multe jocuri simultan aplicând strategii diferite în fiecare caz, sau pot alege aceeași strategie pentru jocuri distincte. Dinamica interacțiunilor poate cauza apariția convențiilor locale". Evoluția poate deveni mai înceată și se poate apropia de un echilibru. Bednar și Page descriu în câteva cuvinte intenția și rezultatele proiectului: "Particularitățile comportamentului cultural includ consistența individuală și cea a unui grup, varietate între populații, tenacitate în comportament și, posibil, performanța suboptimală...am construit un cadru formal în care aceste atribute ale comportamentului apar ca rezultat al interacțiunii între agenți cu motivație...Analiza noastră este o combinație a tehnicilor bazate pe agenți și a tehnicilor matematice, permițându-ne să explorăm aspecte ale dinamicii și să dovedim că aspectele comportamentale produse de agenți sunt echilibre. Rezultatele fundează diversitatea culturală în teoria jocurilor, în timp ce felul în care apare comportamentul cultural este bazat pe agenți [factorii activi]." (2) O analiză asemănătoare a fost făcută și în domeniul comunicării și al convențiilor grafice. Convențiile constituie cogniții de ordin superior (3). "Convențiile sunt fundate în repetiție și astfel produc un lanț de viitoare repetiții", scrie Harmut Winkler. "Noțiunea de repetiție conține întreaga problemă: ea combină ideea progresiei lineare, cum presupune noțiunea de act, cu ideea reîntoarcerii ciclice. Inițial, aceste două idei se contrazic. Și totuși repetiția nu poate fi concepută fără această contradicție. Mai mult chiar: ar putea fi văzută ca modelul sau conceptualizarea acestei contradicții. Repetiția...conține un moment de identitate sau similaritate; altfel nu ar putea fi recunoscută ca atare în vârtejul evenimentelor. În același timp, conține și un moment al diferenței în sensul că va combina întotdeauna evenimente auto-suficiente/eterogene ." (4)

Este deasemenea important faptul că, în toate aceste cazuri, întregul care rezultă este mai mare decât suma părților, sau, cu alte cuvinte, apare complexitatea. Complex nu înseamnă complicat; înseamnă că un mic număr de reguli foarte simple pot genera rezultate ce nu pot fi prezise pornind dela părțile inițiale, rezultatul fiind disproporționat în raport cu elementele originare.

Dupa Daniel Nettle, comportamentul preexistent poate căpăta o nouă funcție prin exaptare și ritualizare. “Ritualizarea culturală este necesară pentru a stabili secvențe ale modelelor configurațiilor comportamentului omenesc,” observă I. Eibl-Eibesfeldt. Ritualizarea mărește efectul prin mijlocirea repetiției, a intensității, a contrastelor accentuate, a semnalelor, și a stereotipiei în unitățile de bază. Frits Staal susține că acțiunea ritualică este săvârșită pentru sine însăși, că ea constituie propriul său scop (5). A o duce la îndeplinire nu înseamnă altceva decât aplicarea procedurii ritualice corecte și respectarea tuturor regulilor – instrucțiunile pentru înfăptuirea-i fără greșală erau parte a tradiției, din generație în generație.

Pentru a indica particularitățile caracteristice ale modelelor culturale, ar fi trebuit să înscriem subtitlul: convenții, reguli, constrângeri. Activitatea culturală este încadrată în structuri de constrângere obiective și conectate, impuse de geografie, tehnologie, economie, șamd. Deciziile sunt luate în raza constrângerilor. Însă, tocmai datorită unor asemenea restricții, o activitate poate deveni mai atrăgătoare: un maestru al picturii va lucra mai cu spor înăuntrul constrângerilor impuse de o anume iconografie și de un stil specific. În vremuri trecute, noțiunea de artă nu avea semnificația actuală îngustă. Nu era nici o simplă înfăptuire individuală, nici ceva făcut pentru distracția celor mulți. Este suficient a menționa cucuteniana Horă dela Frumusica, mileniul al IV-lea î.Hr., Horele de la Mănăstirea Aninoasa, pictate de Pârvu Mutu în secolul al XVII-lea și Hora de la Olari-Covrești, pictată în prima jumătate a secolului al XIX-lea de Ilie zugrav din Teiuș, în vremea mini-Renașterii picturii mioritic-Bizantine oltenești.

Trebuie amintit faptul că orișicine abordează datele are în minte o inevitabilă pată oarbă, după cum ne-au învățat Heinz von Foerster și Niklas Luhman. Prin urmare, toate comentariile tendențioase, atât cele care iau în derâdere spațiul mioritic al lui Blaga cât și afirmațiile descriind cultura Română ca fiind de mâna a doua, trebuie luate *cum grano salis*. Parafrazându-l pe von Foerster, putem spune că autorii unor asemenea comentarii “nu sunt capabili să înțeleagă că nu sunt capabili să înțeleagă.” Rețeaua heterarhică a contexturilor (6) culturale presupune disponibilitatea de a se mișca liber între perspective care sunt diferite și adesea fără o măsură comună și care ar trebui înțelese pe baza sistemului de coordonate proprii fiecăreia. Așadar, vederile noastre despre contextura culturală mioritică – înlăturate fiind superficialitățile momentului prezent, de genul “nou comunism”, “corectitudine culturală și istorică” sau “sat global” – ar trebui să reflecte o dimensiune și valori emice.

Miorița își are originea într-o tradiție a poeziei orale, compuse, memorizate și transmise prin viu grai ca ritual din vremuri străvechi - poema ca rostire rituală. Să ne încumetăm a asculta din nou rostirea poetică, cele spuse și cele nespuse. O cultură consistă din structuri mintale și dintr-un cadru de idei care devin lăuntrice și sunt în folosință. Asemenea structuri tind a fi inexplicite și tacite, mult va fi dedus sau subînțeles, nenumărate lucruri sunt esențial latente (7). O cultură este țesătura nevăzută care îmbrățișează o lume și învăluie ființele omenești. Jucătorii apar și dispar – unii mai tragic decât alții -, dar jocul continuă, nesfârșit și neștirbit în ce privește puțința de a ațâța, de a infiora, de a mântui. Și apoi se întâmplă minunea, încununarea, capodopera, Miorița.

Care a fost soarta omului mioritic în secolul al XX-lea? Perpetrând sistematic elitocidul și culturocidul, internaționaliștii marxist-leniniști au demolat o lume mioritică destul de stabilă. Nu a rămas decât un palimpsest al ruinelor. Globalizarea încearcă acum să șteargă de pe fața pământului până și ruinele.

Note:

(1) Petru Ursache, *Țăranul român – fișă de evidență*, Contemporanul, anul XXII, nr 4 (709), Aprilie 2011, p.34

(2) Jenna Bednar, Scott Page, *Can Game(s) Theory Explain Culture? The Emergence of Cultural Behavior within Multiple Games*, Rationality and Society, Vol. 19, No. 1, pp. 65-97, 2007, disponibil la SSRN:

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(3) Nicolas Fay, Simon Garrod, Tracy MacLeod, John Lee, John Oberlander, *Design, Adaptation and Convention: The Emergence of Higher Order Graphical Representations*

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(4) Hartmut Winkler, *Discourses, Schemata, Technology, Monuments: Outline for a Theory of Cultural Continuity*, translated by Geoffrey Winthrop-Young and Michael Wutz http://homepages.uni-paderborn.de/winkler/modell_e.html;

Stefan Arténi, *Writing Systems, Art, Communication - 3*

<http://www.scribd.com/doc/34988821/StefanArteni-WritingSystems-Art-Communication-3>

(5) “În *Reguli fără Semnificație* (1990, 1993) și în alte scrieri am sugerat că ritualul este guvernat de reguli sintactice și că forța unora dintre aceste reguli se

află în recursiunea lor. O regulă recursivă este o regulă aplicată sieși.” Frits Staal, *The Thai Royal Cremation and the Recursiveness of Ritual*
<http://www.iias.nl/iiasn/10/Regional/10CDIA12.html>

(6) Contextura este un tot întrețesut, îmbinat sau împreunat ca o rețea, o împletitură.

(7) Roy Goodwin D'Andrade, *The Cultural Part of Cognition*
http://people.ucsc.edu/~gwells/Files/Courses_Folder/ED%20261%20Papers/D'Andrade%20Cultural%20Part%20of%20Cognition.pdf



Pârvu Mutu, self portrait signed and dated "Pârvu Mutu zugrav vel leat 7200" (1692), "Sfinții Trei Ierarhi" church, Filipeștii de Pădure
<http://www.bisericafilestiidepadure.ro/?section=articolesPage&idCapitol=54&currPag=4&query=#>



Nicolae Tonitza (1886 – 1940)

IMAGES



Princely court church, Curtea de Argeș, 14th century amfostacolo.ro/romania-pareri,15/curtea-de-arges,95,1248/desco...



Cozia monastery, Holy Trinity church, 14th century
http://amfostacolo.ro/FOTO/GENUINE/d004/4859/6240_15140_14.jpg



Bistrița monastery, "Bolnița" church, 1513 (?), portico built in the early 18th century and painted in 1710 by Hieromonk (Ieromonachos) Iosif from Hurezi, photos

http://s290.photobucket.com/albums/ll256/ada_stefanut/Bolnita%20Manastirii%20Bistrita/



Bistrița monastery, "Bolnița" church, 1513 (?), portico built in the early 18th century and painted in 1710 by Hieromonk (Ieromonachos) Iosif from Hurezi
http://s290.photobucket.com/albums/II256/ada_stefanut/Bolnita%20Manastirii%20Bistrita/



Bistrița monastery, “Bolnița” church, 1513 (?), portico built in the early 18th century and painted in 1710 by Hieromonk (Ieromonachos) Iosif from Hurezi
http://s290.photobucket.com/albums/II256/ada_stefanut/Bolnita%20Manastirii%20Bistrita/



Bistrița monastery, “Bolnița” church, 1513 (?), portico built in the early 18th century and painted in 1710 by Hieromonk (Ieromonachos) Iosif from Hurezi
<http://www.flickr.com/photos/norida/3622127360/>



Bistrița monastery, "Bolnița" church, 1513 (?), portico built in the early 18th century and painted in 1710 by Hieromonk (Ieromonachos) Iosif from Hurezi
<http://www.flickr.com/search/?q=oltenia+de+sub+munte+bistrita&f=hp>



"Dintr-un Lemn" monastery, Vâlcea county, 17th century
http://amfostacolo.ro/FOTO/GENUINE/d004/4896/6240_16837_8.jpg



Bălteni hermitage, 17th century (?), photos
picasaweb.google.com/mirceavalcu/Balteni



Pârvu Mutu, Lespezi hermitage, 17th century, photos
picasaweb.google.com/vlad.bujoreanu/SchitulLespezi



Pârnu Mutu, Lespezi hermitage, 17th century
picasaweb.google.com/vlad.bujoreanu/SchitulLespezi



Pârvu Mutu, Lespezi hermitage, 17th century
picasaweb.google.com/vlad.bujoreanu/SchitulLespezi



Pârvu Mutu, Lespezi hermitage, 17th century
picasaweb.google.com/vlad.bujoreanu/SchitulLespezi



Sinaia monastery, the old church, 17th century [www.igougo.com/journal-j55185-Sinaia-Romania A Step Back in Ti...](http://www.igougo.com/journal-j55185-Sinaia-Romania-A-Step-Back-in-Ti...)



Pârvu Mutu, Sinaia monastery, the old church, 17th century
<http://www.flickr.com/photos/japhotos/40671715/>



Pârvu Mutu, Sinaia monastery, the old church, 17th century
<http://www.flickr.com/photos/catb/1015666565/in/photostream/>



Pârvu Mutu, Sinaia monastery, the old church, 17th century
<http://madalinaiulia.ro/?cat=28>



Pârnu Mutu, Sinaia monastery, the old church, 17th century
<http://madalinaiulia.ro/?cat=28>



Pârnu Mutu, Sinaia monastery, the old church, 17th century



Detail, Pârnu Mutu, Sinaia monastery, the old church, 17th century



Pârvu Mutu (?), Sinaia monastery, the chapel, 17th century, photos
http://www.flickr.com/photos/life_in_pictures/2425751500/in/photostream/



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730

http://www.eparhiaargesului.ro/mrea_aninoasa.html



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730

http://www.eparhiaargesului.ro/mrea_aninoasa.html



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730

http://lh5.ggpht.com/_Xg7zwLghdtY/Shp8ZNkiQJI/AAAAAAAAAZ-c/fKWQVzSRWfE/DSC_5953.jpg



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730

<http://www.monumenteromania.ro/index.php/monumente/detalii/ro/Biserica%20Sf.%20Nicolae/3200>



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730

picasaweb.google.com/lh/photo/Q6GdpKydknfbC-H7YOdiww



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730

http://lh3.ggpht.com/Xg7zwLghdtY/Shp8Nz698sI/AAAAAAAAZ9M/seNrXuw2GIM/DSC_5934.jpg



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730 picasaweb.google.com/lh/photo/oGEQnSb1-wEuaQG5YqB3nQ



Aninoasa monastery, Pârvu Mutu and Dima, Mihai and Badea zographers, 17th century, remodeled in 1722-1730

<http://www.monumenteromania.ro/index.php/monumente/detalii/ro/Biserica%20Sf.%20Nicolae/3200>



Pârvu Mutu (?), Holy Archangels Michael and Gabriel church, Berca, Buzău county, 17th century, http://travelbuzau.com/wp-content/gallery/manastirea_schitu_berca/manastirea_schitu_berca_buzau32.jpg



Pârvu Mutu (?), Holy Archangels Michael and Gabriel church, Berca, Buzău county, 17th century, http://travelbuzau.com/wp-content/gallery/manastirea_schitu_berca/manastirea_schitu_berca_buzau25.jpg



Pârvu Mutu (?), self portrait with his wife, Holy Archangels Michael and Gabriel church, Berca, Buzău county, 17th century

http://www.ziarullumina.ro/images/uploads/139719input_file2084827.jpg



Detail, Pârvu Mutu (?), self portrait with his wife, Holy Archangels Michael and Gabriel church, Berca, Buzău county, 17th century <http://travelbuzau.com/attractii-turistice/manastirii-si-biserici/manastirea-berca?nggpage=2>



Wood church, Slăvuța, Gorj county, 17th century, photo Alexandru Baboș



Wood church, Slăvuța, Gorj county, 17th century, photo Alexandru Baboș



Wood church, Slăvuța, Gorj county, 17th century, photo Alexandru Baboș



Wood church, Sâmbotin, Gorj county, 18th century, photo Țetcu Mircea Rareș



Constantin Ioan, Andrei, Stan, Neagoe and Ichim zographers, Hurezi monastery, 1690-1693 amfostacolo.ro/romania-pareri,15/horezu,95,3522/horezu-si-impr...



Constantin Ioan, Andrei, Stan, Neagoe and Ichim zographers, Hurezi monastery, 1690-1693 http://amfostacolo.ro/FOTO/GENUINE/3860/6240_19819_22.jpg



Polovragi monastery, Dormition church, Constantin zographer, 1713
<http://lh4.ggpht.com/V5sTmcBAmsQ/SnGAu4dzfhl/AAAAAAAAAVk/9knng7n-JS4/DSC03139.JPG>



Polovragi monastery, Dormition church, Constantin zographer, 1713
<http://robertintrevissirealitate.blogspot.com/2008/08/manastirea-polovragi.html>



Polovragi monastery, Dormition church, Constantin zographer, 1713
<http://calatorii.myfreeforum.ro/t100-manastirea-polovragi>



Polovragi monastery, Dormition church, Constantin zographer, 1713
http://amfostacolo.ro/FOTO/GENUINE/d004/4896/30_16269_17.jpg



Polovragi monastery, Dormition church, Constantin zographer, 1713
http://amfostacolo.ro/FOTO/GENUINE/d004/4896/30_16269_16.jpg



Polovragi monastery, St Nicholas "Bolnița" church, 18th century, photos
http://www.terriorioscuola.com/wikipedia/ro.wikipedia.php?title=Biserica_bolni%C8%9B%C4%83_a_m%C4%83n%C4%83stirii_Polovragi



Polovragi monastery, St Nicholas "Bolnița" church, 18th century
<http://picasaweb.google.com/fundatiaarsenieboca/PelerinajCatreManasti...>



Polovragi monastery, St Nicholas “Bolnița” church, 18th century
http://www.terriorioscuola.com/wikipedia/ro.wikipedia.php?title=Biserica_bolni%C8%9B%C4%83_a_m%C4%83n%C4%83stirii_Polovragi



Polovragi monastery, St Nicholas “Bolnița” church, 18th century
amfostacolo.ro/romania-pareri,15/alte-locuri,95,1249/manastiri...



Polovragi monastery, St Nicholas "Bolnița" church, 18th century
entertainment.webshots.com/album/574531050nupyB?start=36



Polovragi monastery, St Nicholas "Bolnița" church, 18th century
entertainment.webshots.com/album/574531050nupyB?start=36



Polovragi monastery, St Nicholas "Bolnița" church, 18th century
http://lh5.ggpht.com/x4emTdFibH4/S8XPdIR9UoI/AAAAAAAAAU0o/kBCs9I7in2I/_1070245.jpg



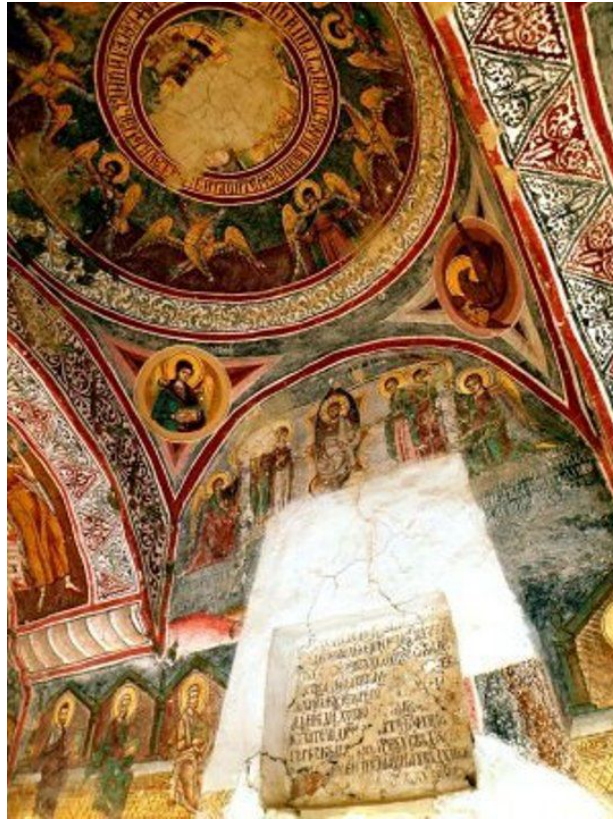
Polovragi monastery, St Nicholas "Bolnița" church, 18th century
http://amfostacolo.ro/FOTO/GENUINE/d004/4896/30_16269_11.jpg



Polovragi monastery, St Nicholas "Bolnița" church, 18th century
http://amfostacolo.ro/FOTO/GENUINE/d004/4896/30_16269_12.jpg



St John the Baptist church (Bradul hermitage), Gurguiata, 18th century
<http://www.monumenteromania.ro/index.php/monumente/detalii/ro/Biserica%20Sf.%20Ioan%20Botezatorul%20/19125>



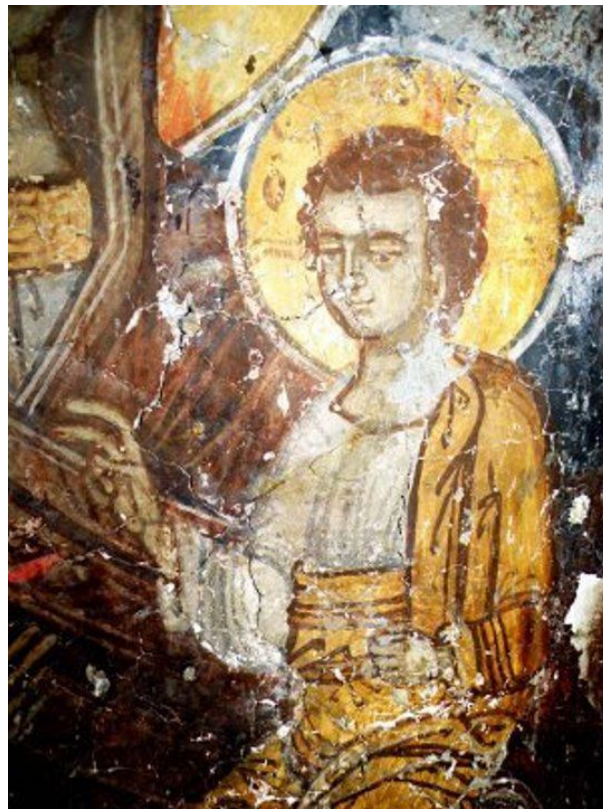
St John the Baptist church (Bradu hermitage), Gurguiata, 18th century, photos valcea.qhidcazareromania.ro/obiective_turistice_valcea_baile-o...



St John the Baptist church (Bradu hermitage), Gurguiata, 18th century, photos valcea.ghidcazareromania.ro/obiective_turistice_valcea_baile-o...



St John the Baptist church (Bradu hermitage), Gurguiata, 18th century, photos smerenia.blogspot.com/2009/09/prea-sfanta-nascatoare-de-dumnez...



St John the Baptist church (Bradu hermitage), Gurguiata, 18th century, photos valcea.ghidcazareromania.ro/obiective_turistice_valcea_baile-o...



St John the Baptist church (Bradu hermitage), Gurguiata, 18th century
smerenia.blogspot.com/2009/06/la-schitul-bradu-bucuria-pustnic...



St John the Baptist church (Bradu hermitage), Gurguiata, 18th century, photos valcea.ghidcazareromania.ro/obiective_turistice_valcea_baile-o...



St John the Baptist church (Bradul hermitage), Gurguiata, 18th century
<http://www.monumenteromania.ro/index.php/monumente/detalii/ro/Biserica%20Sf.%20Ioan%20Botezatorul%20/19125>



St John the Baptist church (Bradu hermitage), Gurguiata, 18th century
<http://www.monumenteromania.ro/index.php/monumente/detalii/ro/Biserica%20Sf.%20Ioan%20Botezatorul%2019125>



St John the Baptist church (Bradul hermitage), Gurguiata, 18th century
<http://www.monumenteromania.ro/index.php/monumente/detalii/ro/Biserica%20Sf.%20Ioan%20Botezatorul%20/19125>



St Nicholas wood church, Lăpușna, 1779
http://amfostacolo.ro/FOTO/GENUINE/d006/6584/7336_11651_17.jpg



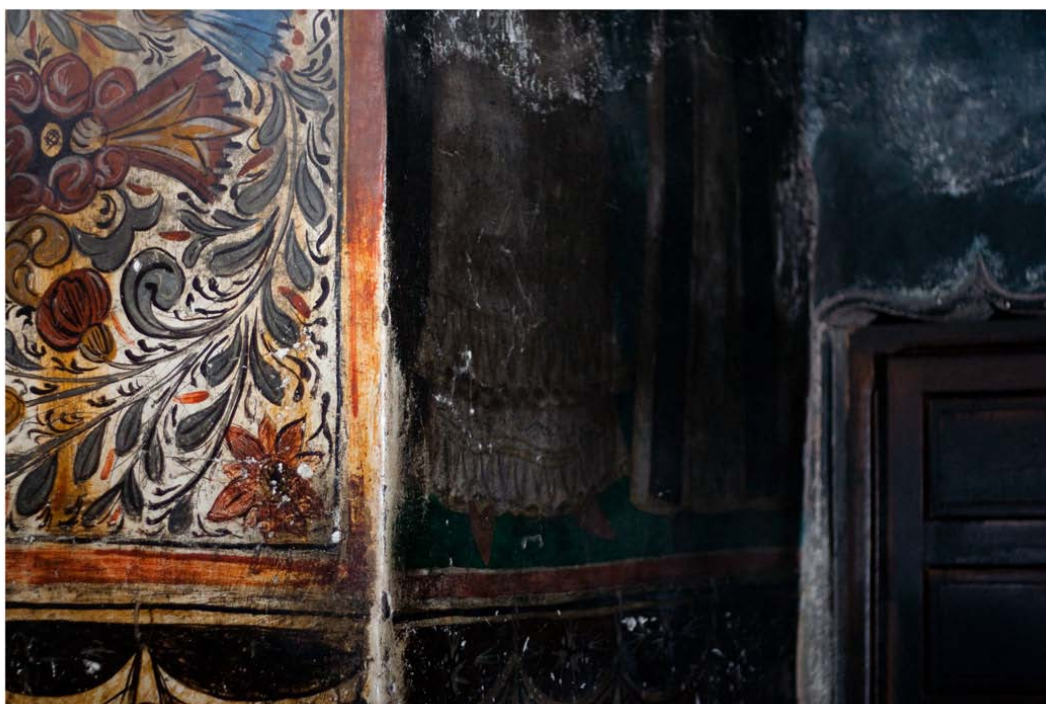
The Icon purchased in 1783, St Nicholas wood church, Lăpușna
www.proart21.ro/biserici/lapusna.htm



Toader Popovici zographer, St Nicholas wood church, Lăpușna, 1779
<http://www.panoramio.com/photo/34188101>



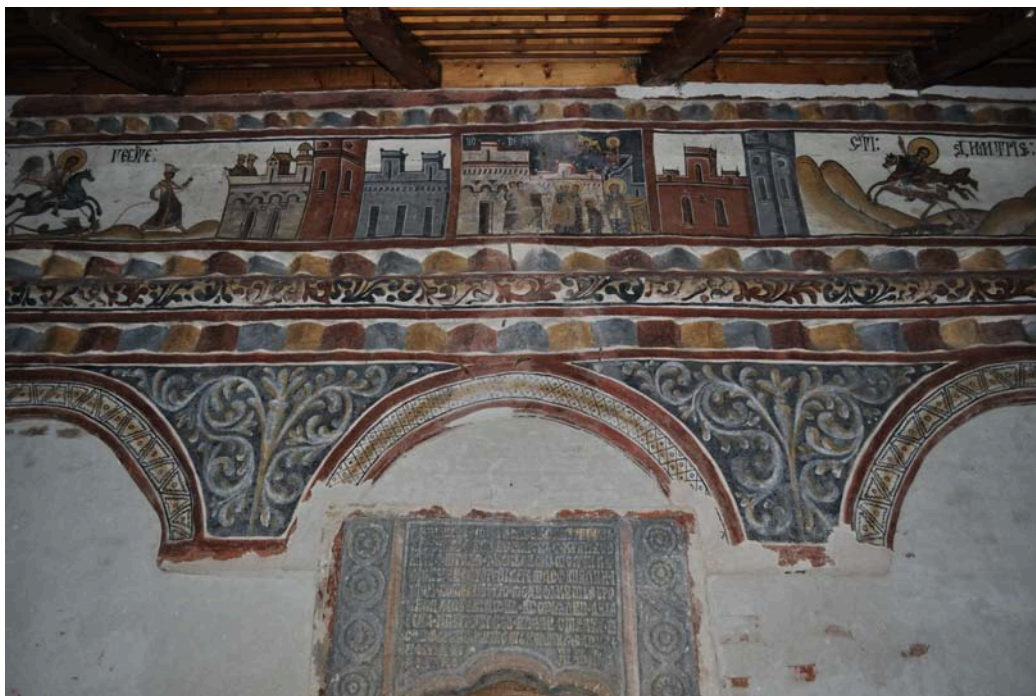
Holy Archangels Michael and Gabriel church, Mărcuța monastery, Bucharest, 16th – 18th centuries <http://ovidiudraghia.blogspot.com/2010/11/fotoreportaj-la-manastirea-fortificata.html>



Holy Archangels Michael and Gabriel church, Mărcuța monastery, Bucharest,
16th – 18th centuries picasaweb.google.com/sorinlzi



The Entry of the Most Holy Theotokos into the Temple church, Vioarești, 18th century <http://locurile-sfinte.ro/locuri-sfinte-romania/oltenia/item/24-biserica-din-vioaresti-valcea>



The Entry of the Most Holy Theotokos into the Temple church, Vioarești, 18th century, photo Țetcu Mircea Rareș



The Entry of the Most Holy Theotokos into the Temple church, Viorești, 18th century, photos <http://locurile-sfinte.ro/locuri-sfinte-romania/oltenia/item/24-biserica-din-vioresti-valcea>



The Entry of the Most Holy Theotokos into the Temple church, Viorești, 18th century, photos <http://locurile-sfinte.ro/locuri-sfinte-romania/oltenia/item/24-biserica-din-vioresti-valcea>



The Entry of the Most Holy Theotokos into the Temple church, Viorești, 18th century, photos <http://locurile-sfinte.ro/locuri-sfinte-romania/oltenia/item/24-biserica-din-vioresti-valcea>



The Entry of the Most Holy Theotokos into the Temple church, Vioarești, 18th century <http://locurile-sfinte.ro/locuri-sfinte-romania/oltenia/item/24-biserica-din-vioaresti-valcea>

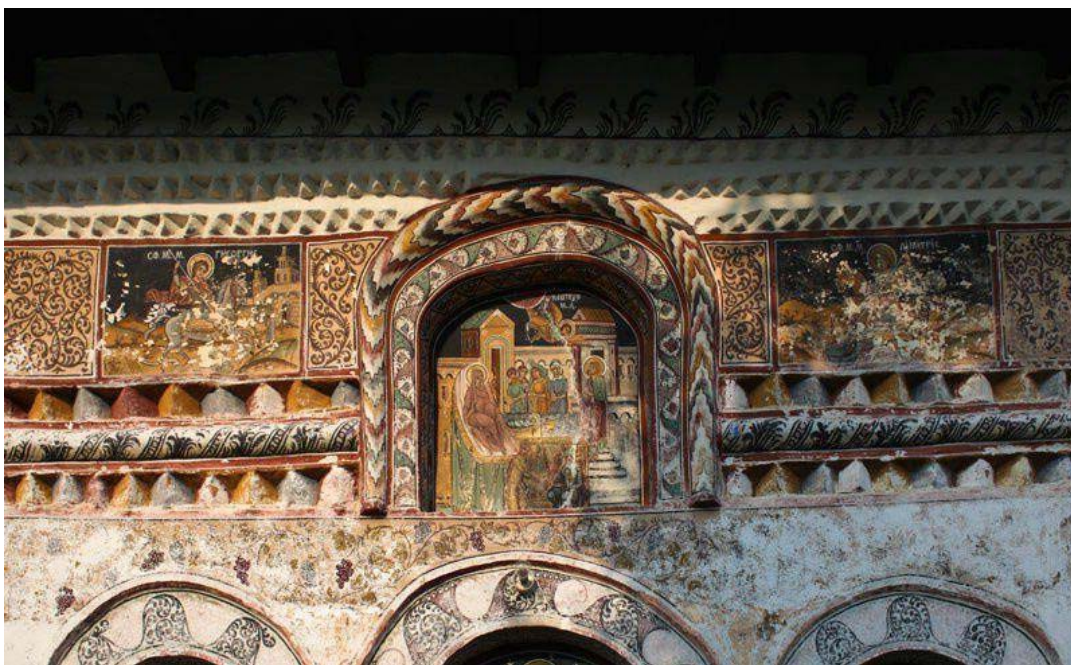


Wood church, National village museum Dimitrie Gusti, Bucharest, Romania,
Mihail zogographer and deacon, 1773

http://amfostacolo.ro/FOTO/GENUINE/d005/5895/6240_8834_30.jpg



Nativity of the Virgin Colnicu church, Moșteni, Vâlcea county, built and painted in 1752, repainted in 1838



Detail, Nativity of the Virgin Colnicu church, Moșteni, Vâlcea county, built and painted in 1752, repainted in 1838



Dormition church, Velești, 1786
<http://static.panoramio.com/photos/original/43720021.jpg>



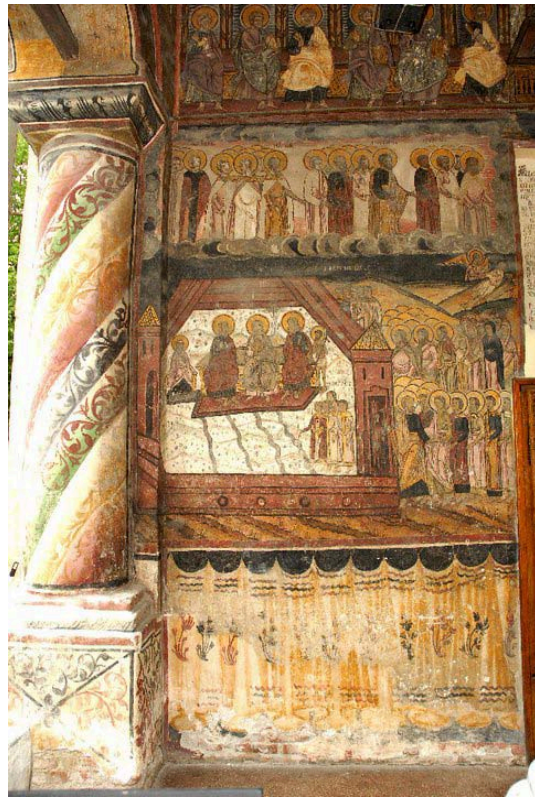
St John the Baptist church, Târgu Gângulești, Vâlcea county, 1797, painted in
 1800 - 1801 <http://static.panoramio.com/photos/original/43716079.jpg>



The Entry of the Most Holy Theotokos into the Temple church, Pleșești, 1793
www.panoramio.com/user/5089232/tags/m%C4%83n%C3%A2stiri



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794,
photos <http://ro-ro.facebook.com/media/set/?set=a.115254015208878.13880.115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794, photos
<http://www.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794,
photos <http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794

<http://biserica-amaradia.ro/img/ctitori/ctitorul%20Mihail%20Socolescu%20cu%20familia%20sa.JPG>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794
<http://biserica-amaradia.ro/img/ctitori/Nectarie,%20episcopul%20Ramnicului.JPG>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794,
photos <http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794,
photos <http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



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St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794,
 photos <http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794, photos
<http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794
<http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794
<http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



St Nicholas-Amaradia (Belivaca) church, Craiova, painted in 1794,
photos <http://ro-ro.facebook.com/pages/Biserica-Sf-Nicolae-Belivac%C4%83-Amaradia/115251848542428>



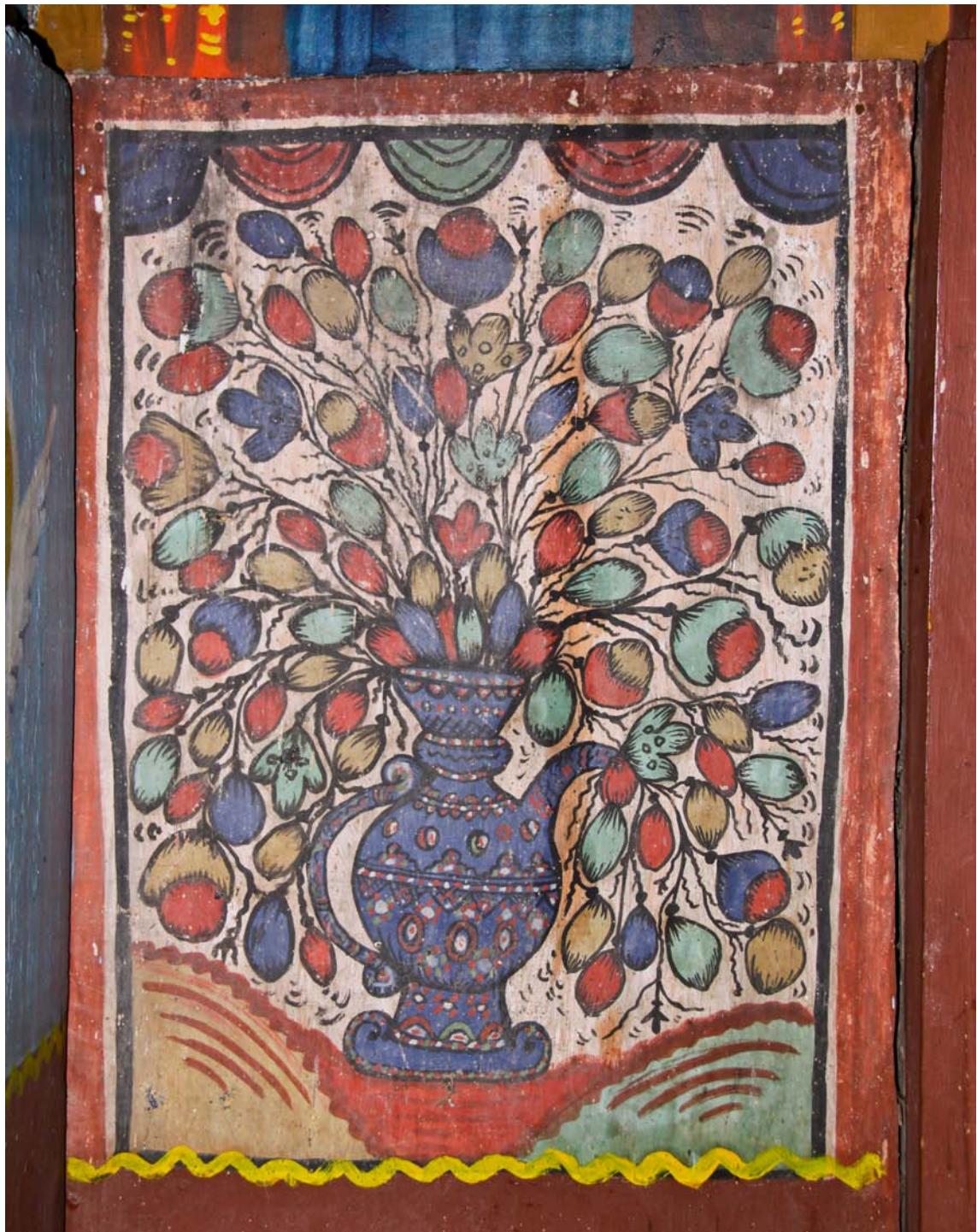
Ioan zographer, triptych, 1834,
National village museum Dimitrie Gusti, Bucharest



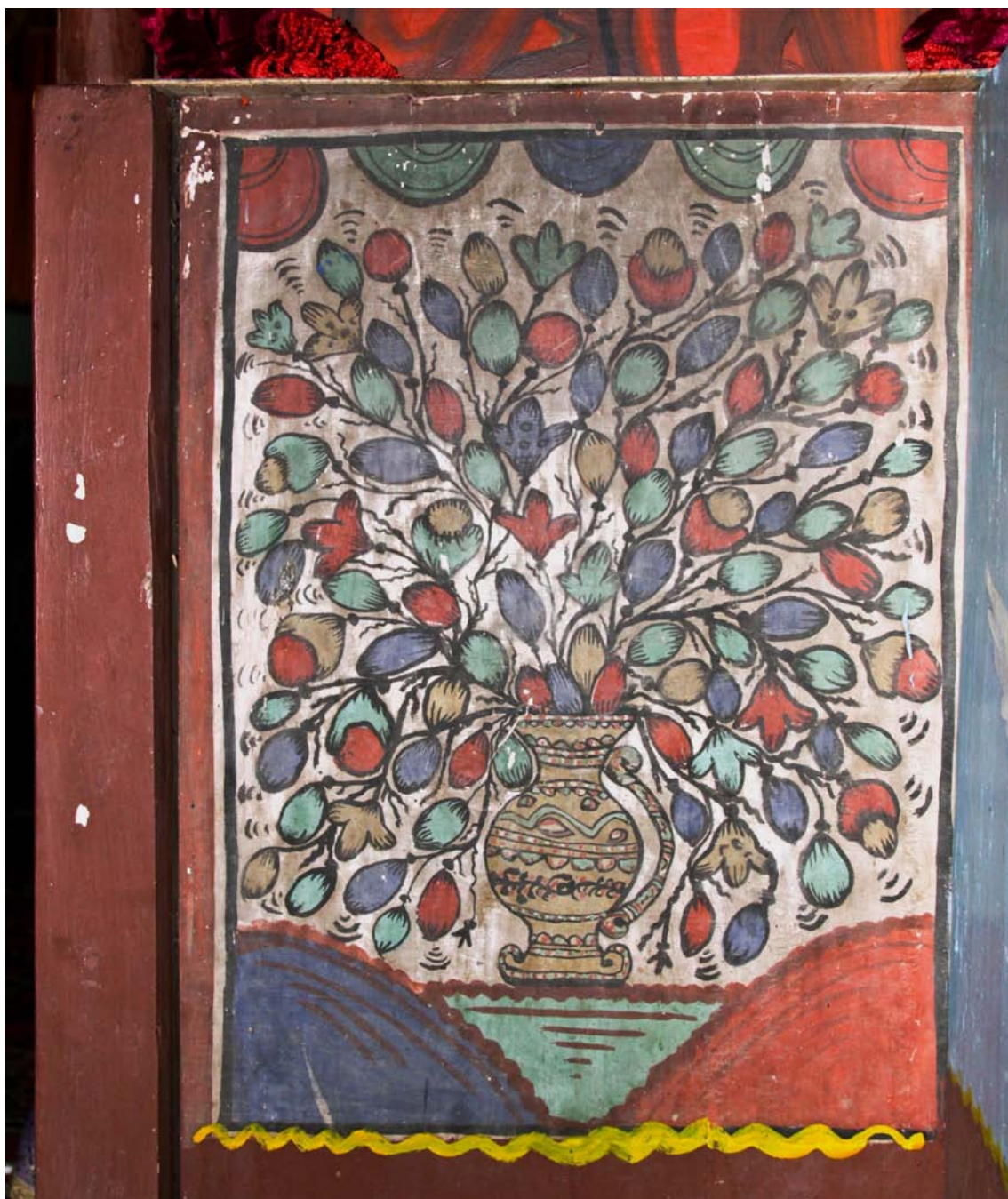
Wood church, Nemoiu, 18th -19th centuries,
photos Alexandru Baboş



St Stephen Icon, wood church, Nemoiu, 18th -19th centuries,
photo Alexandru Baboș



Icon base, wood church, Nemoiu, 18th -19th centuries, photo Alexandru Baboș



Icon base, wood church, Nemoiu, 18th -19th centuries, photo Alexandru Baboș



Icon, wood church, Valea Cucii, 1806, photo Țetcu Mircea Rareș



Icon, wood church, Valea Cucii, 1806, photo Țetcu Mircea Rareș



Annunciation church, Copăcenii, Vâlcea county, 1804, painted by Manole and Dinu with Dumitru and Dumitrașcu apprentices



St Nicholas church, Golumbelu, Dolj county, 1816



Dormition church, Murgași, Dolj county, 1807 -1811
<http://static.panoramio.com/photos/original/43719774.jpg>



Holy Trinity church, Pojogi-Cerna, Vâlcea county, 1819 -1820, painted by
Gheorghe and apprentice Iancu
<http://static.panoramio.com/photos/original/43716169.jpg>



Holy Trinity church, Pojogi-Cerna, Vâlcea county, 1819 -1820, painted by
Gheorghe and apprentice Iancu



Holy Trinity church, Pojogi-Cerna, Vâlcea county, 1819 -1820, painted by Gheorghe and apprentice Iancu, photo Țetcu Mircea Rareș



Holy Trinity church, Pojogi-Cerna, Vâlcea county, 1819 -1820, painted by Gheorghe and apprentice Iancu



Holy Trinity church, Pojogi-Cerna, Vâlcea county, 1819 -1820, painted by Gheorghe and apprentice Iancu, photo Țetcu Mircea Rareș



St Nicholas and Dormition church, Chilia, Olt county, 1830, photos Alexandru Baboș



Icon, Dormition wood church, Ersig,
18th century, repainted in 1838, photo Alexandru Baboș



Icon, Dormition wood church, Ersig,
18th century, repainted in 1838, photo Alexandru Baboș



Wood church, Petrindu, built in the 18th century, clock with cyrillic numbers showing the hour of Christ's death painted in 1835 by Dimitrie Ispas from Gilău, photo Alexandru Baboș



Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photo Ionuț Căpriceanu



Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



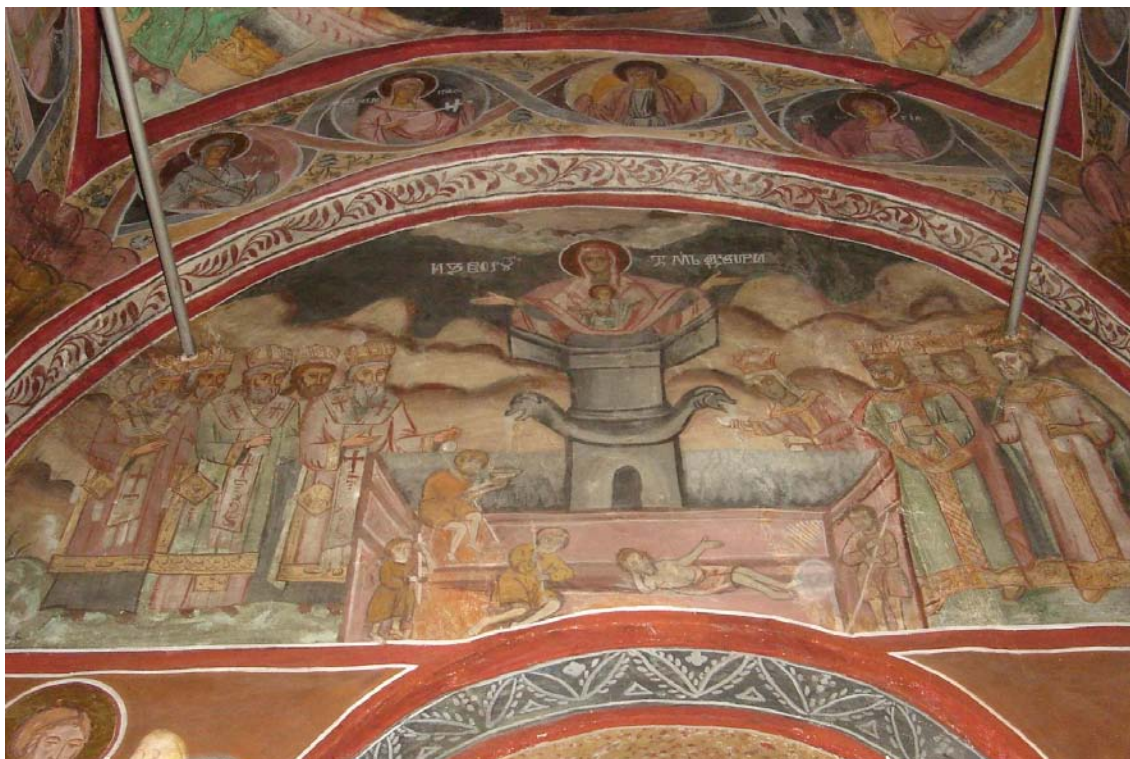
Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



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Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



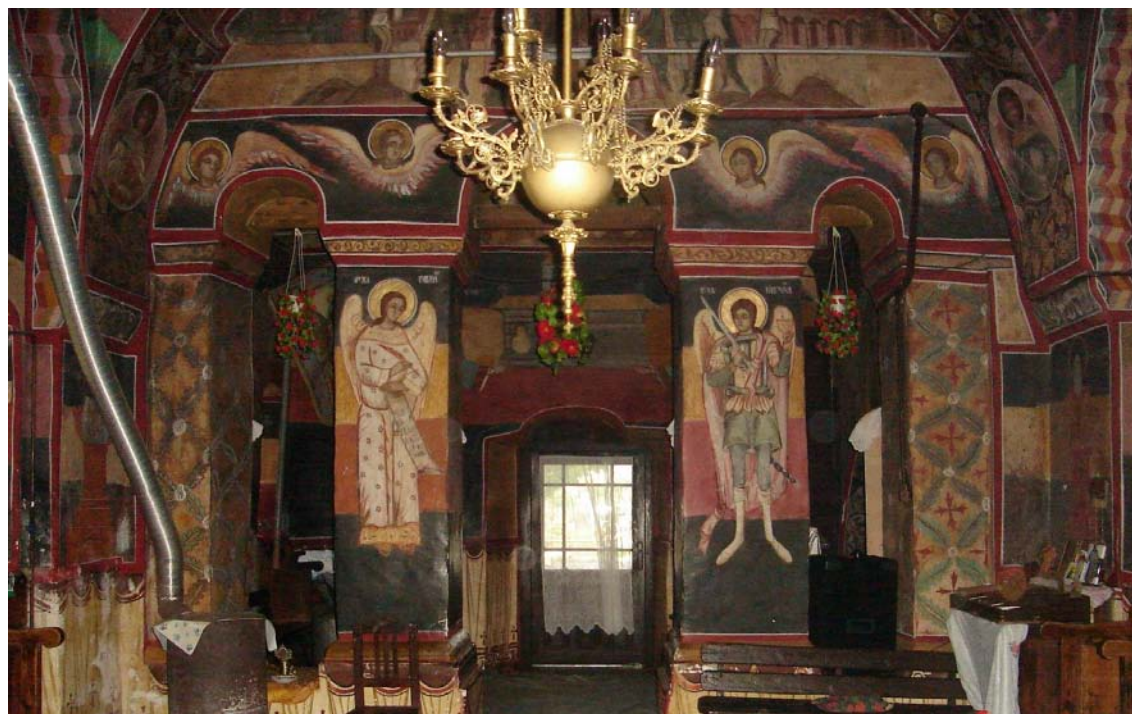
Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



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Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



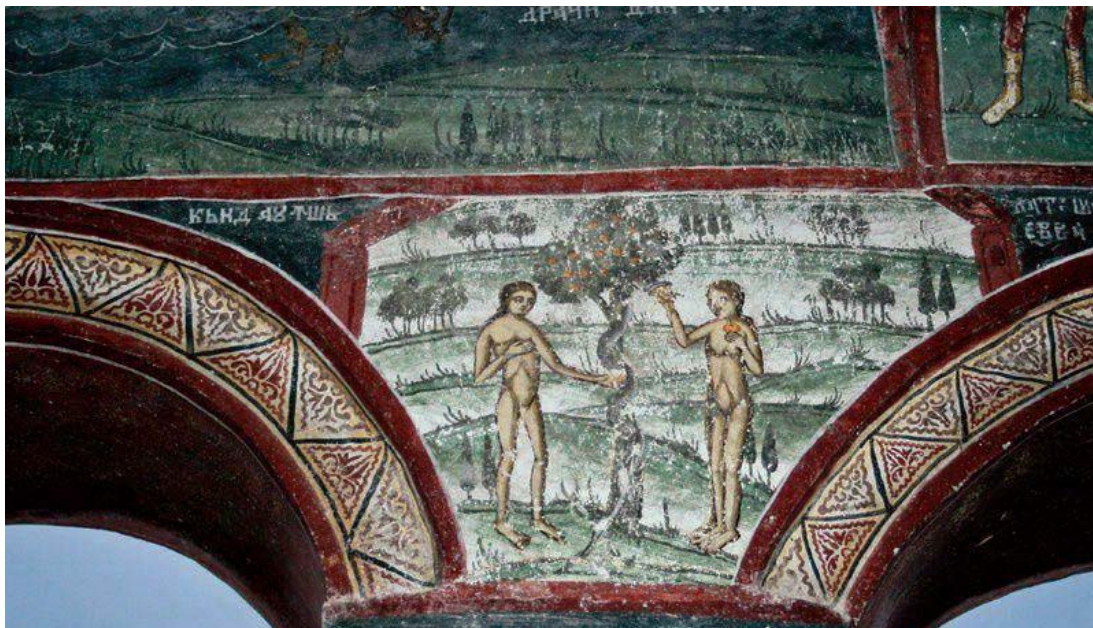
Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



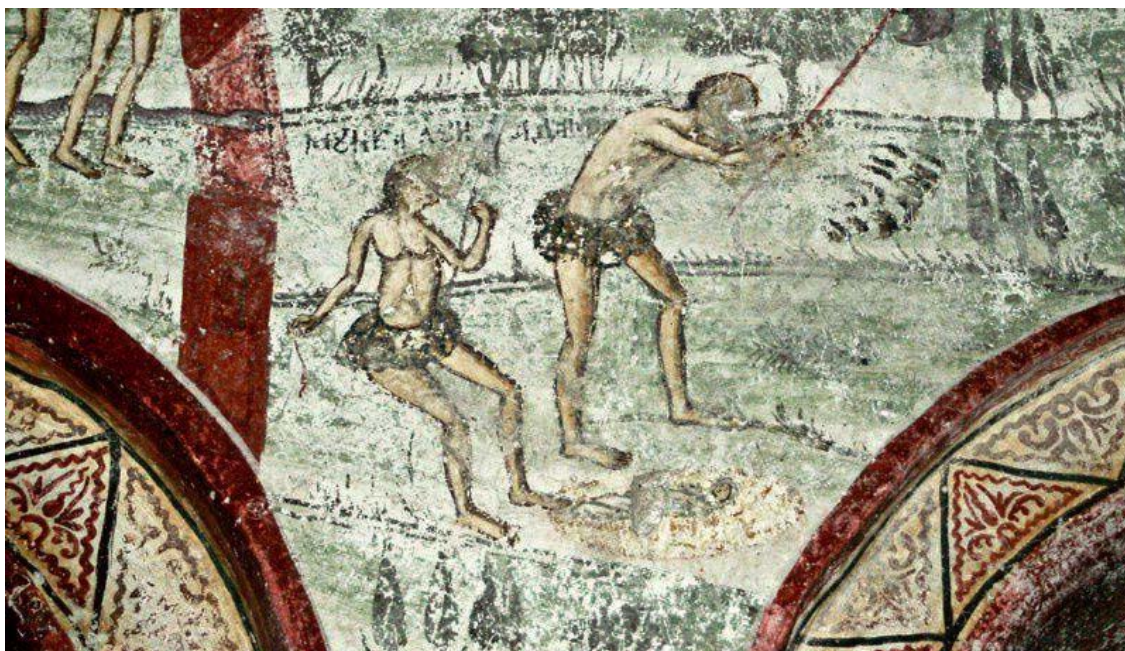
Capul Dealului Dormition church (the church with a horse), Drăgășani, built in 1818-1824, photos Ionuț Căpriceanu



St John, Nicholas and George church, Târgu Cărbunești, Gorj county,
1824 -1825, painted by Manole and his team (?)



Detail, St John, Nicholas and George church, Târgu Cărbunești, Gorj county,
1824 -1825, painted by Manole and his team (?)



Detail, St John, Nicholas and George church, Târgu Cărbunești, Gorj county, 1824 -1825, painted by Manole and his team (?)



Detail, St John, Nicholas and George church, Târgu Cărbunești, Gorj county, 1824 -1825, painted by Manole and his team (?)



St John the Baptist church, Neghinești-Cacova, built in 1819,
 painted by "Ilie zugrav ot Teiuș", monk Partenie and Ioan



St John the Baptist church, Neghinești-Cacova, built in 1819,
 painted by "Ilie zugrav ot Teiuș", monk Partenie and Ioan

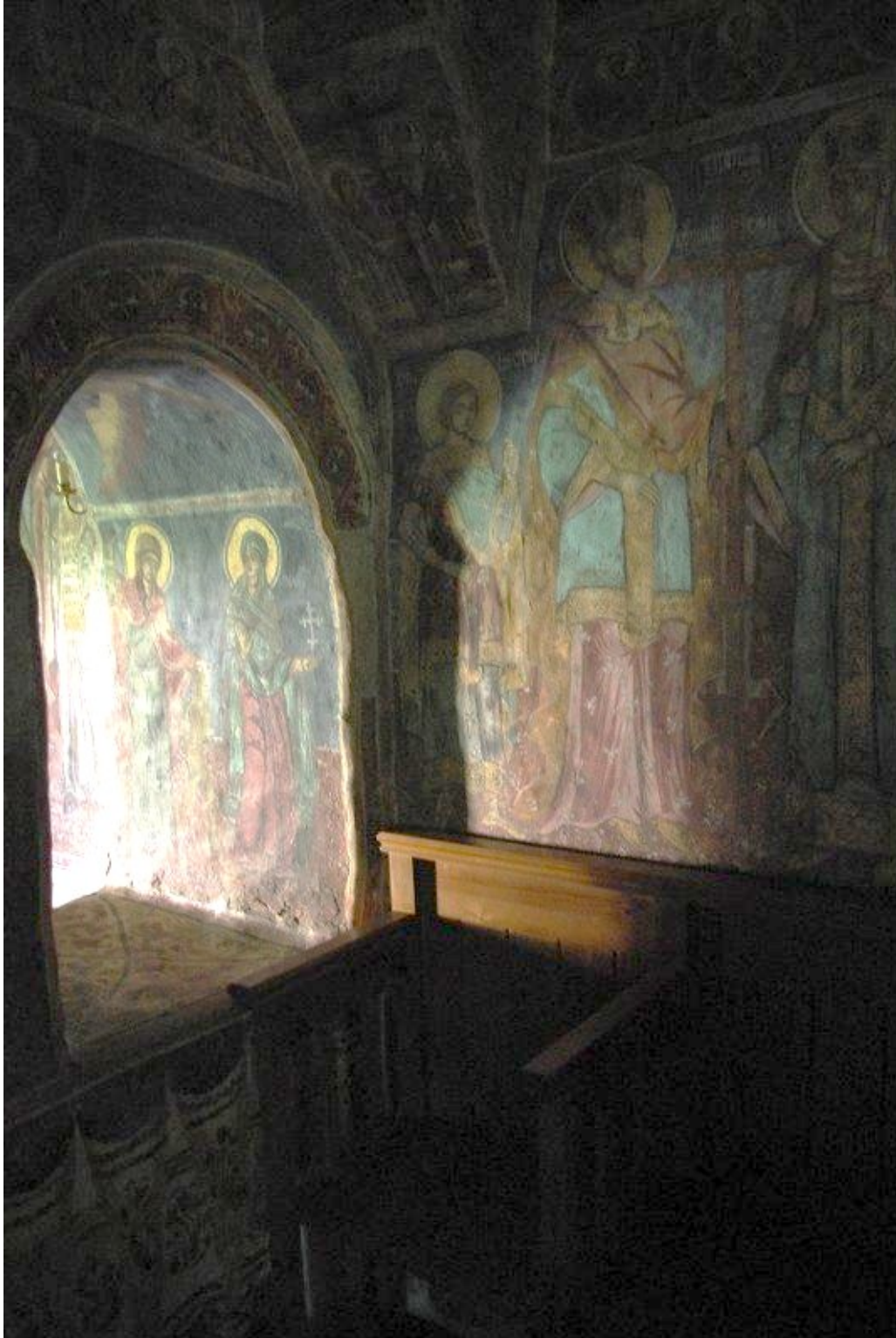


Jgheaburi hermitage, painted by "Ilie zugrav ot Teiuș" and Constantin from Zmeurat, 1826-1828, photos www.panoramio.com/photo/31525049



Jgheaburi hermitage, painted by "Ilie zugrav ot Teiuș" and Constantin from Zmeurat, 1826-1828

entertainment.webshots.com/album/574531050n1upyB?start=12



Jgheaburi hermitage, painted by "Ilie zugrav ot Teiuș" and Constantin from Zmeurat, 1826-1828

entertainment.webshots.com/album/574531050n1upyB?start=12



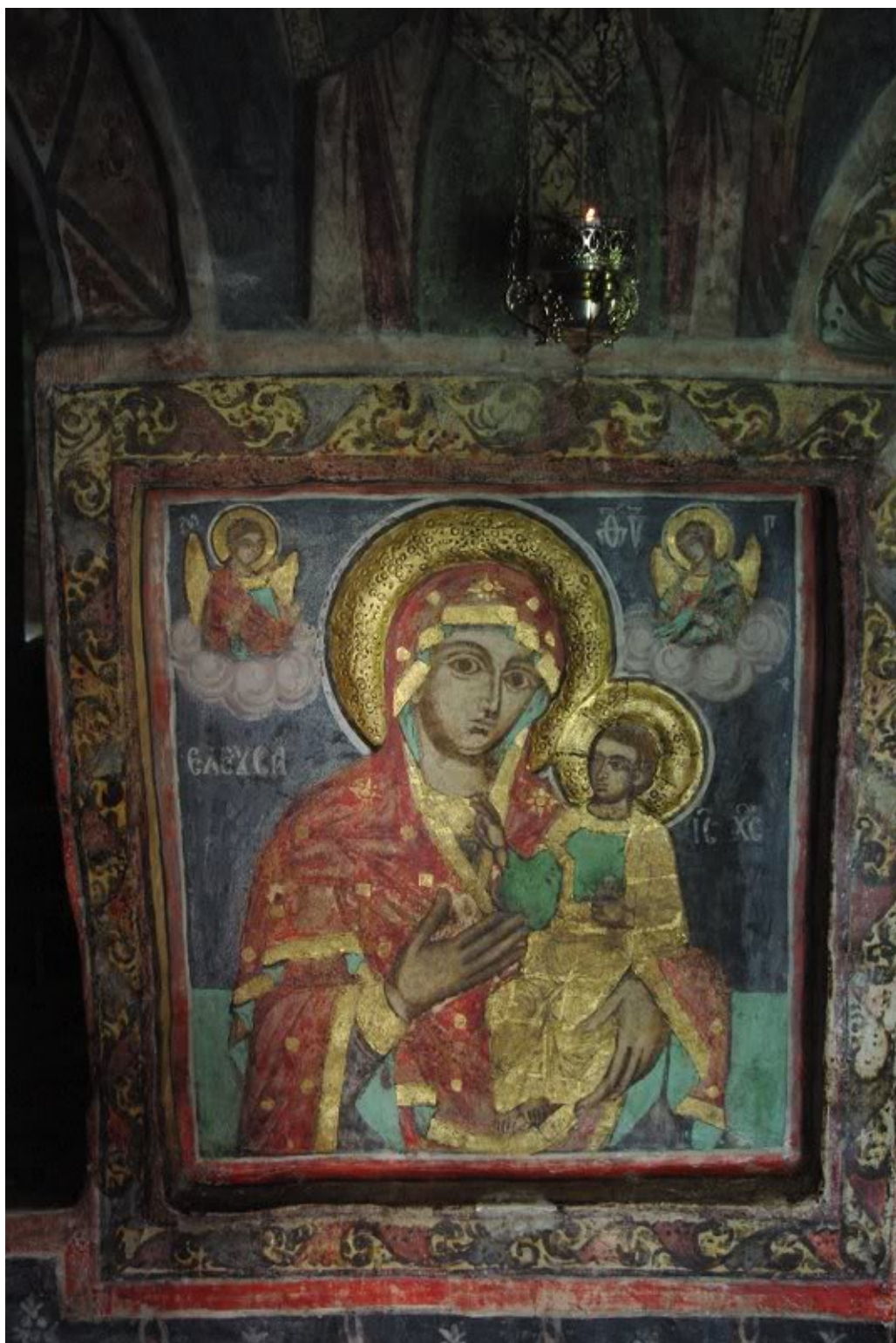
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entertainment.webshots.com/album/574531050n1upyB?start=12



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Jgheaburi hermitage, painted by "Ilie zugrav ot Teiuș" and Constantin from Zmeurat, 1826-1828

entertainment.webshots.com/album/574531050nIupyB?start=36



Jgheaburi hermitage, painted by "Ilie zugrav ot Teiuș" and Constantin from Zmeurat, 1826-1828

entertainment.webshots.com/album/574531050nIupyB?start=36



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817 http://amfostacolo.ro/FOTO/GENUINE/d004/4896/187_8317_5.jpg



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 - 1817 amfostacolo.ro/poze-fotoimpresii.php?hotel=manastiri-oltenia-m...



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 - 1817, photo Ionutp



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817, photos <http://www.noutati-ortodoxe.ro/old/multimedia/?dir=lonut-laptop/Colectii/Colectia%20FOTO/Manastiri%20-%20Schituri%20-%20Biserici/Lainici%20-%20jud%20Gorj&title=Lainici%20-%20jud%20Gorj>



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817 <http://www.noutati-ortodoxe.ro/old/multimedia/?dir=Ionut-laptop/Colectii/Colectia%20FOTO/Manastiri%20-%20Schituri%20-%20Biserici/Lainici%20-%20jud%20Gorj&title=Lainici%20-%20jud%20Gorj>



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817, photos <http://www.noutati-ortodoxe.ro/old/multimedia/?dir=lonut-laptop/Colectii/Colectia%20FOTO/Manastiri%20-%20Schituri%20-%20Biserici/Lainici%20-%20jud%20Gorj&title=Lainici%20-%20jud%20Gorj>



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817 <http://www.flickr.com/photos/bobbyvoicu/4900712833/>



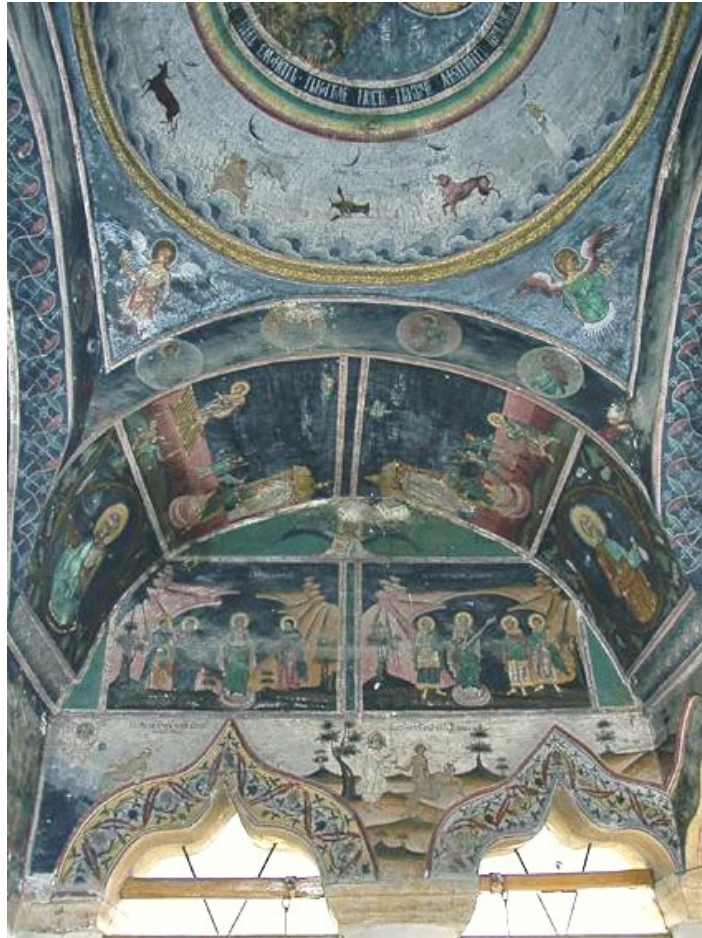
Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817 <http://www.noutati-ortodoxe.ro/old/multimedia/?dir=lonut-laptop/Colectii/Colectia%20FOTO/Manastiri%20-%20Schituri%20-%20Biserici/Lainici%20-%20jud%20Gorj&title=Lainici%20-%20jud%20Gorj>



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817 <http://www.noutati-ortodoxe.ro/old/multimedia/?dir=lonut-laptop/Colectii/Colectia%20FOTO/Manastiri%20-%20Schituri%20-%20Biserici/Lainici%20-%20jud%20Gorj&title=Lainici%20-%20jud%20Gorj>



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817 <http://www.flickr.com/photos/9551398@N08/4820381413/>



Lainici monastery, the old church, founded in the 18th century, rebuilt in 1812 -1817, photos <http://www.noutati-ortodoxe.ro/old/multimedia/?dir=lonut-laptop/Colectii/Colectia%20FOTO/Manastiri%20-%20Schituri%20-%20Biserici/Lainici%20-%20jud%20Gorj&title=Lainici%20-%20jud%20Gorj>



St Nicholas Mămăroi church, Brădiceni, Gorj county, 1739, 1829-1832
<http://static.panoramio.com/photos/original/43718833.jpg>



St Nicholas Mămăroi church, Brădiceni, Gorj county, 1739, 1829-1832
<http://www.flickr.com/photos/54865629@N02/5083669890/in/photostream>



St Nicholas Mămăroi church, Brădiceni, Gorj county, 1739, 1829-1832



All Saints church, Proieni, Vâlcea county, built in 1794 -1798 (?) and painted in 1798 -1800 by Ioan de la Ocne and deacon Radu, portico added in 1812 and painted in 1875, photos obiectivortodox.wordpress.com/2009/06/30/biserica-proieni-jude...



All Saints church, Proieni, Vâlcea county, built in 1794 -1798 (?) and painted in 1798 -1800 by Ioan de la Ocne and deacon Radu, portico added in 1812 and painted in 1875, photos obiectivortodox.wordpress.com/2009/06/30/biserica-proieni-jude...



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All Saints church, Proieni, Vâlcea county, built in 1794 -1798 (?) and painted in 1798 -1800 by Ioan de la Ocne and deacon Radu, portico added in 1812 and painted in 1875

http://www.biserici.org/show_photo.php?id=20868&w=1280&h=738



St Nicholas Coasta church, Păușești-Măglași, 1829,
photos www.panoramio.com/user/1174133?with_photo_id=6368861



St Nicholas and Descent of the Holy Spirit church, Jirov, built in 1833
<http://www.monumenteromania.ro/index.php/monumente/detalii/ro/Biserica%20Sf.%20Nicolae%20Pogorarea%20Sf.%20Duh%20/13396>



St Nicholas and Descent of the Holy Spirit church, Jirov, built in 1833
<http://www.flickr.com/photos/54865629@N02/5083670378/in/photostream>



Holy Archangels church, Mierea, Vâlcea county, 1841, photos Alexandru Baboș



Holy Archangels church, Mierca, Vâlcea county, 1841, photos Alexandru Baboș



Annunciation and Archangel Michael wood church, Urși, Vâlcea county, 18th century, remodeled and painted in 1843, photo Alexandru Baboș



Annunciation and Archangel Michael wood church, Urși, Vâlcea county, 18th century, remodeled and painted in 1843 http://alternativ.ro/wp-content/uploads/16122010_concert_2-ursi-valcea.jpg



Annunciation and Archangel Michael wood church, Urși, Vâlcea county,
18th century, remodeled and painted in 1843

<http://www.patzinakia.com/MONUMENTA/URSI/04.JPG>



Annunciation and Archangel Michael wood church, Urși, Vâlcea county,
18th century, remodeled and painted in 1843, photo Alexandru Baboș



Wood church, Bucea, 1791, painted in 1880 by Dionisie Iuga „cantor et zugrav de Nicola”, photo Bogdan Ilieș



St Luke? Wood church, Bucea, 1791, painted in 1880 by Dionisie Iuga „cantor et zugrav de Nicola”, photo Bogdan Ilieș



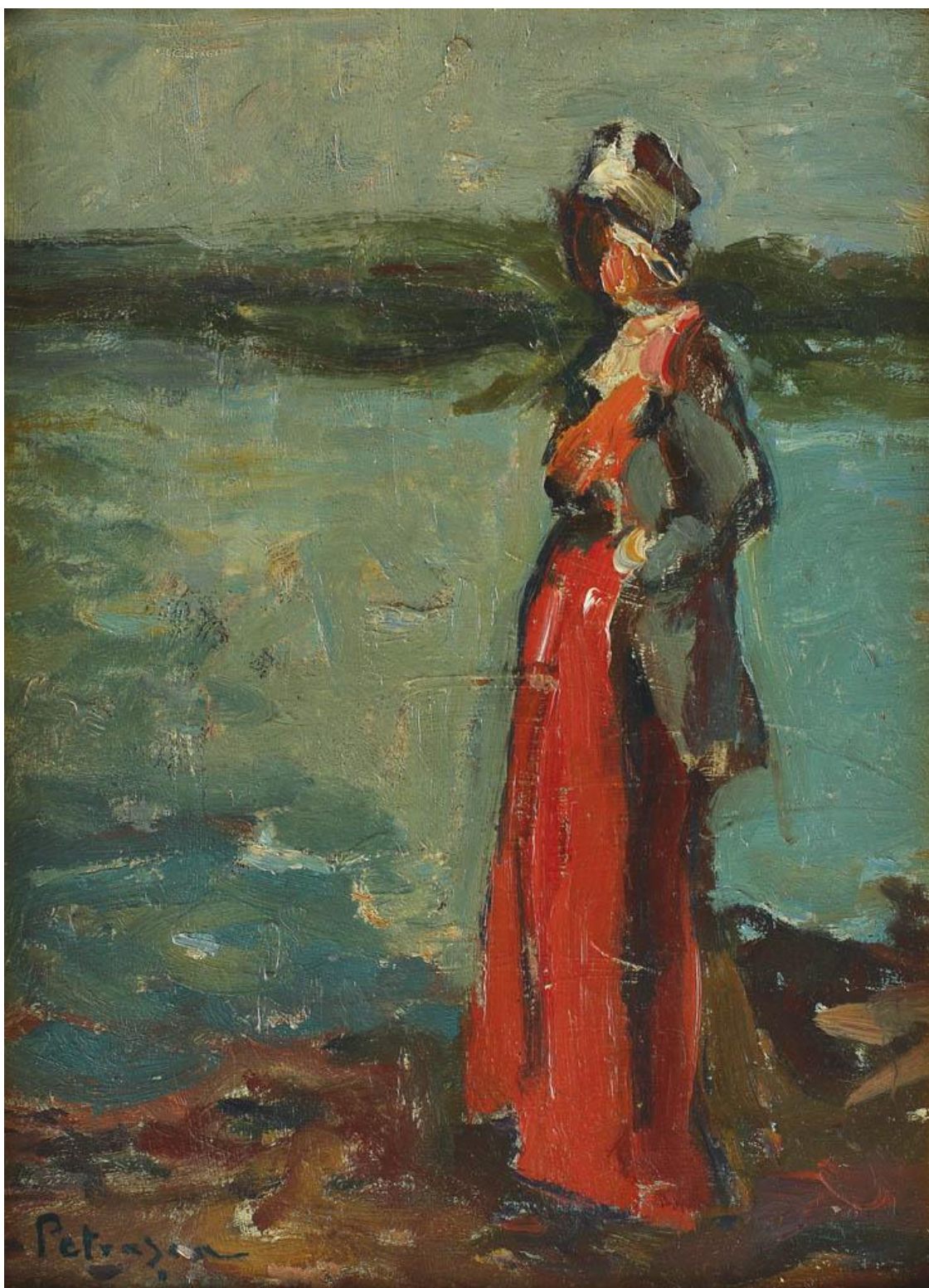
Wood church, Bucea, 1791, painted in 1880 by Dionisie Iuga „cantor et zugrav de Nicola”, photo Bogdan Ilieș



Wood church, Măgura Ierii, 18th – 19th centuries, photo Bogdan Ilieș



Wood church, Viișoara, Vâlcea county, 19th century,
photo Țetcu Mircea Rareș



Gheorghe Petrașcu (1872 – 1949)



Theodor Pallady (1871-1956)



Theodor Pallady (1871-1956)



Theodor Pallady (1871-1956)



Theodor Pallady (1871-1956)



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Theodor Pallady (1871-1956)



Theodor Pallady (1871-1956)



Stefan Dimitrescu (1886 – 1933)



Nicolae Tonitza, Durău monastery, 1935 -1937

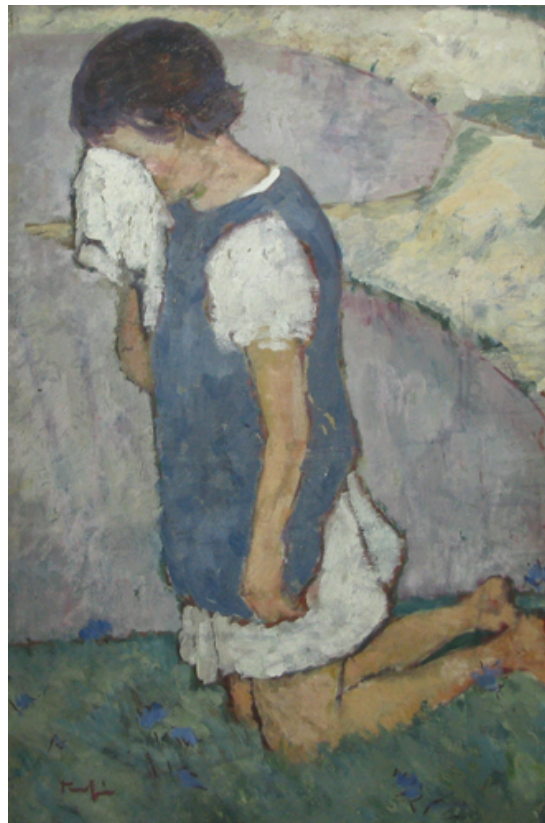
www.viziteazaneamt.ro/2009/09/manastirea-durau-judetul-neamt/



Nicolae Tonitza, Durău monastery, 1935 -1937, photos
www.visitneamt.com/2009/09/monastery-durau-neamt-county/



Nicolae Tonitza (1886 -1940)



Nicolae Tonitza (1886 -1940)



Henri Catargi (1894 -1976)



Henri Catargi (1894 -1976)



Alexandru Ciucurencu (1903 -1977)



Alexandru Ciucurencu (1903 -1977)



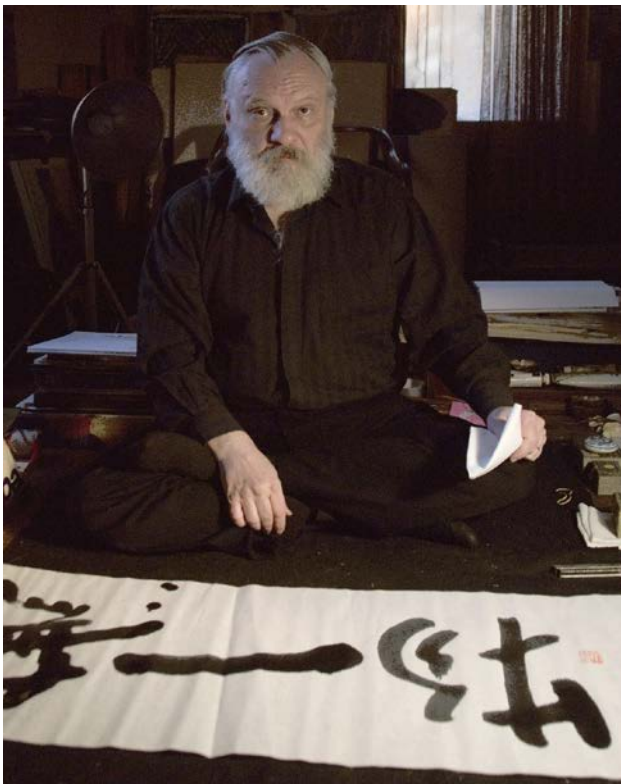
Alexandru Ciucurencu (1903 -1977)



Alexandru Ciucurencu (1903 -1977)



Alexandru Ciucurencu (1903 -1977)



Stefan Arteni has extensively exhibited calligraphies and paintings throughout Europe, the United States, and in Japan, Korea, China, and Taiwan. He has lectured on and demonstrated calligraphy (Greek, Sanskrit, Chinese, Japanese) and participated in workshops in New York, 1995 and 1996; the Freeman Center for East Asian Studies at Wesleyan University, Middletown, CT, 1998; Columbia University, New York, 1998; St. Mark's Library, General Theological Seminary, New York, 1999.

Arteni was awarded the Japan Foreign Affairs Minister's Grand Prize for Calligraphy in 1996 and in 2005, the Silver Award for Kana (linked writing) in 1999, the Japan Consul General in Los Angeles Grand Prize in 2002. Arteni has been awarded in 2005 the highest rank, SHIHAN (Master Teacher), by The Japan Calligraphy Art Association.

Research on Artists' Materials:

Arteni's scientific papers have been listed in:

[EDV Katalog - Kunsthistorisches Institut in Florenz, Max-Planck-Institut](#) ;
<http://bcin.ca> ;
www.lrmh.culture.fr base Castor.

Web Site:

www.stefanarteni.net

Arteni's ebooks:

www.scribd.com/stefan%20arteni

Selected Works:

<http://www.facebook.com/pages/Stefan-Arteni-Traditioning-and-the-Game-of-Art/187294881287639>
www.saatchionline.com/wayofform
<http://aiep.artistroster.org/portfolio.cfm?id=967>
<http://www.wishingwell.it/feimo/en/artist/sa>

Ștefan Arteni a expus caligrafii și picturi în Europa, Statele Unite, Japonia, Coreea, China și Taiwan. A conferențiat și a demonstrat caligrafie (Greacă, Sanscrită și Japoneză) și a participat la ateliere de creație în New York, 1995 și 1996; Centrul Freeman pentru Studii Asiatice al Universității Wesleyan, Middletown, CT, 1998; Universitatea Columbia, New York, 1998; Biblioteca Sf. Marcu, Seminarul General Teologic, New York, 1999.

I s-au decernat: Marele Premiu pentru caligrafie al Ministerului Afacerilor Externe al Japoniei în 1996 și 2005; Premiul de Argint pentru Kana (scriere continuă) în 1999; Marele Premiu al consulului general al Japoniei la Los Angeles în 2002. În 2005, lui Arteni i s-a conferit cel mai înalt rang, Shihan (Maestru Învățător), de către Asociația Japoneză pentru Arta Caligrafică.

Articolele științifice ale lui Arteni despre materialele și tehnicile picturii sunt enumerate în următoarele bibliografii electronice:

[EDV Katalog - Kunsthistorisches Institut in Florenz, Max-Planck-Institut](#) ;
<http://bcin.ca> ;
www.lrmh.culture.fr base Castor.

Situl web al pictorului:

www.stefanarteni.net

Cărți electronice ale pictorului, cărți de artist și ilustrate, numeroase lucrări, apar în următoarele situri:

www.scribd.com/stefan%20arteni
<http://www.facebook.com/pages/Stefan-Arteni-Traditioning-and-the-Game-of-Art/187294881287639>
www.saatchionline.com/wayofform
<http://aiep.artistroster.org/portfolio.cfm?id=967>
<http://www.wishingwell.it/feimo/en/artist/sa>